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CHURCH-BUILDING IN THE MIDDLE AGES.*

No country is invested with so many attractions as Italy. Through all the fluctuations of time, she holds a charm for the scholar, the poet, the painter, the politician, which belongs to no other land. For a period of twenty-five hundred years her history is unbroken. Within her narrow borders institutions have existed, literature has been produced, arts and sciences have flourished, social customs have prevailed, illustrious men and women have lived, whose influence has moulded the character and development of every civilized nation. But this long extent of history is not without the changes incident to all the affairs of men. Epoch succeeds to epoch, each char-

* HISTORICAL STUDIES OF CHURCH-BUILDING IN THE MIDDLE AGES: VENICE, SIENA, FLORENCE. By Charles Eliot Norton. New York: Harper & Brothers.

acterized by its own peculiar features, and possessing a different meaning to the student who is striving to read her life. But there is one period which stands conspicuously above all others for the brilliancy of its achievements and its influence upon the culture of the world. We call it the Renaissance, because Italy was then born anew into a higher and better existence. It was then that, after centuries of darkness and despair, the revival of intellectual life and the recovery of individual independence took place, from which has come in direct descent the civilization of the present age. It was then that the human spirit put forth those manifestations of power and beauty which men now treasure so lovingly; that those works of art and literature came into being which served as an inspiration for the other nations of Europe; that freedom of thought was born; that social life took on new forms of refinement; that trade and commerce rose into political power and the barbarism of feudalism was extinguished forever.

It is doubtful, however, whether the full bloom of the Renaissance possesses a larger degree of interest, or affords more useful lessons, than its budding years. Besides, the condition of society in the Italian States at the beginning of the sixteenth century cannot be fully understood until we have learned to put a proper estimate upon the struggles, the aspirations, the achievements, out of which the state of things then existing grew. We are led, therefore, to trace the course of events in Italy during that part of the Middle Ages preceding the time when the Free Cities had reached their full development; and it is to this important period that the book under review is devoted. The author, however, keeps the full Renaissance constantly in view, and the work will be found to be a valuable introduction to the epoch which followed the events and principles he has set forth with so compre-

hensive an understanding of their meaning and influence.

The title of the work is fairly descriptive of its contents. It is not an architectural treatise. The purpose of the author is to exhibit the great ecclesiastical buildings of Italy as the most characteristic outgrowth of the life of the people who raised them. He has taken the three representative churches, St. Mark's at Venice, Our Lady of the Assumption at Siena, and St. Mary of the Flower at Florence, as examples of the motives which prompted and the methods which were pursued in the Church-Building of the Middle Ages. He does not give us the details of construction and decoration; but he shows us how these noble edifices grew out of the piety, the power, the wealth, the culture of the cities which hold them. This is the true way to approach the whole range of activities belonging to a period when men thought and lived with a passionate earnestness that has no parallel in history. No history is of much account which separates the moral and intellectual products of a nation from the life of its people. But this principle is of paramount importance in dealing with the medieval Italian States; and the manner in which Professor Norton has emphasized it throughout his book is deserving of special notice. He begins, therefore, with a sketch of society in the Middle Ages, and after indicating the degraded condition of the arts following upon the fall of the Roman Empire, and the gradual improvement arising from the efforts of Charlemagne, he starts with the opening of the eleventh century as a convenient date for the earliest revival of those interests from which new social conditions took their rise. Christianity as embodied in the Church, and the tradition of the Roman Empire, were the forces which brought order out of chaos, and impressed upon the Western nations that moral unity which is the "essential and characteristic feature of the modern world." Now, this quality of the new civilization finds its truest expression in architecture. Of all the arts this one stands most intimately related to the thought and feeling of a people. It was in church-building, therefore, that the Italians sought to realize the moral ideals and artistic promptings which had slowly been formed out of their varied experience. The strength of religious convictions and the sense of civil order and security prevailing throughout Eu-

rope towards the close of the tenth century became manifest in a general zeal for the building of churches. As Professor Norton finely says, "it was a work for the glory of God and of His mother, for the honor of the saints, for the credit of the community, for the eternal benefit of every individual. The hearts and the imaginations of all men were engaged in it; the dispersed resources of the people were brought together to achieve it; capacities that had long been unused were evoked, and, as in other ages, a vivid and earnest faith found its just and characteristic expression."

In Italy, the circumstances from which this active interest in church-building had its origin were somewhat different from those in other parts of Europe. The civic communities divided with the ecclesiastical authorities the control of the church edifices, and hence a much larger degree of interest gathers around their history than belongs to the cathedrals of Germany, France, and England, erected at the same time. The Italian cathedral was the centre of the civil as well as the religious life of the people. Indeed, the two are inseparable. The foreign wars, the intestine commotions, the public life, the arts and letters of the commonwealths into which Italy was divided at this time, are all more or less intimately connected with the great churches which stand as the chief witnesses of their wealth, power, and culture. It is for this reason, doubtless, that Professor Norton has chosen the Italian cathedrals for the illustration of his theme. We can imagine, also, that the charm which belongs to Italian art in all its forms was not without weight in determining the selection. At any rate, we have cause to feel grateful to him for having presented the subject in relations which have the double advantage of artistic interest and historic instruction.

For the story of the building of the three great churches that are among the noblest possessions of Italy, we must send the reader to the book itself; but a slight sketch may suffice to indicate the scope and method of the work. The part devoted to St. Mark's is short; but the unique character of the place where it stands and the people who created it; the commercial, political, and religious aspects of life which led to its foundation and successive enlargement till it became one of the most beautiful, as it is one of the most ven-

erable, "among the noble works of men which adorn the face of the world," are described with dignified and glowing eloquence. The romantic incidents that make the history of the sea-begirt city read like a drama pass rapidly before us. The church changes in style and grows in size, is enriched with marble and mosaic, sculpture and picture, reflecting from century to century the moral history of the noble and splendid city, till at last, covered with whatever wealth could buy or art create, it became the shrine of the "half-divine ideal figure" into which Venice had become personified by the imagination of her people, and was left to stand as a witness of what the great Republic had done to elevate and refine mankind.

The history of the Sienese church, Our Lady of the Assumption, opens up new views of Italian life. The civil history which is interwoven with the records of the building of the cathedral carries us into the strife that raged for centuries between Guelfs and Ghibellines. None of the great Italian churches is more directly the outgrowth of the political history of the communities which built them than that of Siena. It was founded as an act of devotion for a great victory, and the magnificent design for its extension, which was adopted in the days of her highest prosperity, was only abandoned when disaster and ruin had overtaken the city. It was the central figure amidst a multitude of splendid buildings, and was called by the distinctive title of *L'Opera*—"The Work." In spite of the troubles which made Siena the constant theatre of bloody tumults and filled her with hate and vengeance, high upon one of the picturesque hills that rise in the middle of the town, out of their riches, their civic pride, their love of art, the people raised this church to the glory of Our Lady of the Assumption. Festivals, taxes, offerings, decrees of Council, the co-operation of trade-guilds, the advice of *sapientes viri*—"judicious men"—were called into requisition to push forward the "Opera." Duccio decorated its walls with frescoes, and Niccolò Pisano sculptured the pulpit which men still journey from far and wide to see. The greatness and the shame of Siena are written indelibly upon the walls of her stupendous church. The ruins that mark the failure of lofty ambition stand side by side with the carved marbles of realized grandeur

and beauty, and the people of other lands may read the lessons which both alike show forth.

The last part, amounting to nearly one-half of the book, is devoted to St. Mary of the Flower. The narrative of the building of this church is an admirable piece of historical writing: and it is not hard to discover that Florence holds the chief place in the author's heart. Starting with the days when, as Machiavelli tells us, Florence was "full of men, of riches, and of renown," we find her citizens—in the year 1294—taking measures for building the new cathedral, "which was destined to become the most characteristic and impressive edifice" within her walls, and "to employ her chief artists for the next two hundred years." The great Guelf city could not brook that rival cities, inferior to herself in all the elements of power and prosperity, should boast of churches finer than her own; and so she set to work to rear that mighty structure in and around which were to be enacted the stirring scenes of her glorious history. The first master to whom the undertaking was committed was Arnolfo di Cambio, an artist whose genius is perpetuated in many noble buildings at Florence. Then came Giotto, who not only carried forward the work on the Cathedral, but raised by its side that wondrous Campanile which remains to this day unique among the works of man in stone. Next followed Brunelleschi, who set up the mighty dome and made the final plans according to which, in 1467, twenty years after his death, the vast church was finished, the highest stone was set upon the lantern; and with this act, as Professor Norton remarks, "the interest of the history of St. Mary of the Flower as a work of religious faith, of civic pride, of artistic genius, comes to an end. Few cities possess a nobler or more characteristic monument of the great achievements of their people in the past. Few cities have nurtured a people so worthy of such a memorial as those of Florence."

We have left but little room to speak of the manner in which Professor Norton has told the story so imperfectly outlined above. It will be enough to say that we have seldom read a book so full of rare and finished culture, so fascinating in style, and so rich in the instruction which history properly written is capable of affording. The words he uses in speaking of Ruskin's "Stones of Venice" might well

be applied to his own work—"the dry bones of history are changed to a body with a living soul." We need scarcely add that the author holds a distinguished place among scholars who have devoted themselves to the study of Italian history and art. He has published few books, and the present work is the first in which he has addressed himself to the popular mind. He will receive the thanks of special students for the valuable matter he has gathered in the notes and appendix; but we should be greatly disappointed if the book is not appreciated by many who will care little for the learning it contains. It is worthy to be read by all, as well for the greatness of its subject as the eloquence and high moral purpose with which it is written. We must express our sincerest obligations to Professor Norton for so brilliant a contribution to the literature of a theme about which so much has already been published; and we take the liberty of expressing the hope that he will be less chary hereafter of his learning and accomplishments.

JAMES MAC ALISTER.

"NEW COLORADO."*

The recent writing about Colorado, and especially the voluminous newspaper correspondence, has been mainly of two sorts. One of these has concerned itself with the serious—though conspicuously not the sober—aspect of things. It has dealt heavily in figures and technical terms—given details, more or less vague, of amazing "strikes," discoursed with fluent and impressive wisdom of carbonates and fissure veins, of claims and ranches, of assessments and hanging-walls and high and low grade ores. The other has given us what may be called the border-ruffian view, set forth in the "Waal - stranger - you - just-everlastingly-bet-your-life" dialect, which, as everybody knows, is the only form of speech employed west of the Missouri River.

In this respect it seems, as in other points we are expressly informed, Mr. Hayes has sought the middle course, and on the whole with marked success. He writes from the standpoint of an intelligent traveller whose only specialty is general observation, and whose eye is single to that which will interest

the public. It does not fall within his purpose to display, if he possesses, the keen political insight which made the late Mr. Bowles's record of his Western journey so singularly valuable; he gives proportionately less space to facts, in the statistical and economical sense, than does Mr. Nordhoff in his "California," with which in its general purpose this book has much in common. He is simply a good-humored tourist, who has seen and admired the resources of Colorado, commercial, æsthetic, and social, and has given to the world, first in the magazines, and now more fully in this attractive volume, the various impressions that lie in his notebook or his memory. His style is always readable, often something better; and if his playfulness is at times a little exuberant and his Western dialect somewhat too elaborately picturesque, these are after all only faults of detail, and may well be overlooked in view of the very agreeable general effect of the book.

Mr. Hayes has chosen his title, "*New Colorado*," because, as he forcibly suggests, the country he describes—the "Centennial State," as he is fond of calling it—differs as completely from that visited by earlier travellers as if it belonged to another century or hemisphere. "Its renaissance," he says, "dates but about two years back." One is almost inclined to regret that some term of comparative or intermediate force could not be found for Colorado in its present state of transition,—for nothing seems more certain than that ten or twenty years in the future will bring about greater changes even than those of the past; and Mr. Hayes's successor in 1895 will find a certain inconvenience in the fact that the word "*new*" has been preëmpted.

The course of the author's wanderings is marked out with sufficient clearness in the sportive *intermezzos* with which he passes from one point of importance to another; though without some attention one might find it hard to understand how the passage was made from the cattle ranch near Pueblo to the El Paso sheep-farm, or thence to the club-house at Colorado Springs, "with sage-green paper on the wall, if you please, and a gilt dado and Eastlake furniture."

A certain far-away sense of personality is kept up throughout these shifting scenes by the constant presence of a shadowy "Colonel" and his artist friend the "Commodore," whose joint and several experiences are made the

* *NEW COLORADO AND THE SANTA FE TRAIL*. By A. A. Hayes, Jr., A.M., Fellow of the American Geographical Society and the Royal Geographical Society of London. Illustrated. New York: Harper & Bros.

framework of the narrative. There are also two *burros* (small donkeys, known in the West as "Jacks"), gracefully named "Esmeralda" and "Montezuma," which pursue the unhappy Colonel with a persistent malignity that is dimly seen to be inspired by the jocose Commodore; and though the reader's expectation of a catastrophe in connection with these playful animals is disappointed at last, it serves to fix his attention through a number of chapters. Facts and figures are introduced without stiffness and are so arranged as to be readily understood; descriptions are given in easy and unaffected style—indeed, there seems to be an intention of sarcasm in an allusion to the "expansiveness" of a passage quoted from Fitz Hugh Ludlow; and the whole book bears the marks of careful if not profound study and entire truthfulness of intention.

The fullest consideration is given to the cattle and sheep-raising industries, on which public attention has remained fixed, to a large extent, even since the startling mineral discoveries. The life of ranchmen and sheep farmers, their processes, risks and prospects are accurately set forth, and tables are added, showing what returns may fairly be counted on from investments in this direction. Into the details of mining operations Mr. Hayes wisely omits to enter, and his readers will be no less grateful to him for avoiding this well-trodden ground than for his lively accounts of Rosita, Silver Cliff, Leadville, and other centres of mineral wealth.

There will be many to sympathize with Mr. Hayes in his protest, ineffectual though it be, against the shockingly prosaic names which Western ingenuity is devising for many localities in Colorado. In addition to the "Greenhorn" and "Hardscrabble" to which he alludes, the writer recalls, within a distance of a dozen miles, in the part of the State with which he is most familiar, a noble mountain called "Cookstove"; a stream whose name has been changed from "Cascade" to "Brush Creek"; a settlement officially named Howeville, but universally known as "Jack's Cabin"; two fine guiches bearing respectively the elegant designations of "Poverty" and "Obeyjoyful"; while not far away is "Dirtyman's Ranch," and just over the Range a pretty little town has lately been punished for its nearness to a rich mine by receiving the new name of "Tin-cup."

Perhaps the parts of the book of most permanent value are the very dissimilar chapters XII. and XIV. The latter contains a frank and clear discussion of Colorado from a sanitary point of view, and gives us the opinions and advice of a sensible and experienced physician on this interesting question. The other chapter referred to is entitled "An Unwritten Episode of the late War," and in it one may read, with a thrill of excitement even now when the danger is past, of the narrow victory by which the heroism of Colorado mountaineer-militia checked and threw back a perilous movement of the Rebel forces, directed with every prospect of success against New Mexico, Utah, and the Pacific States.

It should be said that the illustrations do in an unusual degree illustrate the text. Such drawings as "Freighting in Mosquito Pass," "Kokomo," and many others that might be mentioned, shed real light upon the scenes they represent. A well-arranged table of railroad routes brings the volume to an appropriate close.

CHARLES S. HOLT.

FOUR CENTURIES OF LETTERS.*

Mr. Scoones, with the assistance of an unnamed lady whose feminine suggestions crop out in a good many of the head-notes, has gone through the labor, as he tells us, of "a careful survey of nearly five hundred volumes" to make a book of less than 600 pages, which the Harpers have reprinted from duplicates of the English plates. The selections from each writer are necessarily few in number, and almost necessarily good. Nothing short of stupidity on the part of the editor could fail to make an interesting volume out of such material, and Mr. Scoones is not stupid. On the contrary his notes, which are prefixed to almost every letter, show great industry in gathering facts illustrative of the text, and are for the most part well written. His rather free expressions of opinion as to men and affairs alluded to by the writers, may perhaps be excused when it is remembered how little chance he had to cut any figure himself in his own book, and how great the temptation was to magnify his slender opportunities.

* **FOUR CENTURIES OF ENGLISH LETTERS.** Selections from the correspondence of one hundred and fifty writers, from the period of the Paston letters to the present day. Edited and arranged by W. Baptiste Scoones. New York: Harper & Brothers.

Perhaps the most readable of the letters to John Paston is the one from his younger brother William, then a schoolboy at Eton, dated Nov. 7, 1478, to his "Ryght reverent and worchepful brodyr," acknowledging the receipt of a "lettyr, and a nobyll in gowlde therin," and adding:

"Ferthermor, my creansyr Mayster Thomas, hertely recomanded hym to yow, and he praythe yow to sende hym sum mony for my comons, for he seythe ye be xx^{us}. in hys dette, for a monthe was to pay for when he had mony laste. Also, I besече yow to sende me a hose clothe, one for the halydays of sum coloure, and anothe for the workyng days, how corse so ever it be it makyth no matyr; and a stomechere, and ij schyrtes, and a payer of sclyppers."

The young collegian also expresses some yearning for town life, for he suggests that he might come up "be watyr, and sporte me with yow in London a day or ij thys terme tyme."

There is a pitiful letter from Cardinal Wolsey, dated 1529, to Secretary Gardiner, "wrytten hastely at Asher, with the rude and shackyng hand of your dayly bedysman," praying that some provision may be made for his maintenance, who had lately been the richest subject in England, and that he might be "removyd to some other dryer ayer and place," because he is "contynuyng here in this mowest & corrupt ayer, beyng enteryd into the passyon of the dropsy;" and he pathetically adds, "I cannot lyve."

Queen Elizabeth writes to her "Right deare brother," James VI. of Scotland, in 1585, giving him a good, vigorous shake for his "contrarious dealings," as follows:

"I am wel pleased to take any coulour to defend your honor, and hope that you wyl remember that who seaketh two stringes to one bowe, he may shute strong, but never strait; and if you suppose that princes causes be vailed so couvertly that no intelligence may bewraye them, deceave not yourselfe; we old foxes can find shiftes to save ourselves by others malice, and come by knowledge of greatest secret, spetiallye if it touche our freholde. It becometh, therefor, all our reneq to deale sincerely, lest, if we use it not, whan we do it, we be hardly beleaved."

The interest in the specimen letter that is given from Izaak Walton hinges chiefly on the information it contains, derived mostly from "my Lord of Winton," about Ben Jonson. He tells how Ben was in "the uppermost form in Westminster School, at which time his father died, and his mother married a brick-layer, who made him (much against his will)

to help him in his trade;" how, after a while, "Ben began to set up for himself in the trade by which he got his subsistence and fame;" how in his last days he was much "afflicted that he had profaned the Scripture in his plays, and lamented it with horror; yet at that time of his long retirement, his pensions (so much as came in) were given to a woman that governed him, with whom he lived and died near the Abbey at Westminster;" and how "neither he nor she took much care for next week, and would be sure not to want wine, of which he usually took too much before he went to bed, if not oftener and sooner."

Four letters of Oliver Cromwell are given, the first of which gives to Speaker Lenthall some account of "the great things the Lord hath wrought for the Commonwealth and for His People" in the battle of Worcester. "The dimensions of this mercy," says Oliver, "are above my thoughts. It is, for aught I know, a crowning mercy."

It throws a curious side-light upon the public amusements of the aristocracy of London in 1699, to read from Sir Hans Sloane, whose house stood on the present site of the British Museum, that "This day a large tiger was baited by three bear-dogs, one after another. The owner got about £300 for this show," he adds, "the best seats being a guinea, and the worst five shillings." It was evidently reckoned a very choice entertainment, or Sir Hans would not have been there; and it was sufficiently high-priced to keep the vulgar out.

The great Lord Bolingbroke writes to Swift, Pope and Gay as "the Three Yahoos of Twickenham, Jonathan, Alexander, John;" and Pope, in a postscript to a letter from Bolingbroke to Swift, shows about the only attractive side he ever had, by speaking tenderly of his mother. Four of the letters from Lord Chesterfield to his son are given, and they lead one to imagine what the poor boy must have suffered in reading the other 396 which were published by his own widow. Charles Taylor is not known to fame, but his one letter is interesting for the account it gives of how the poet Farquhar discovered the dramatic talent of Nanny Oldfield when she was a barmaid in the Mitre Tavern, by hearing her read "The Scornful Lady." To change from the theatre to the church, John Wesley lays down sound advice to John King, who is described as "one of his Preachers in America":

"I advised you once, and you took it as an affront; nevertheless I will do it once more. Scream no more, at the peril of your soul. God now warns you by me, whom He has set over you. Speak as earnestly as you can, but do not scream. Speak with all your heart, but with a moderate voice. It is said of our Lord, 'He shall not cry'; the word properly means 'He shall not scream.'"

There are few things in literature more satisfying to the natural man than Dr. Johnson's famous letter to Lord Chesterfield when he heard that the noble Earl had written in commendation of his Dictionary.

"Seven years, my Lord, have now past since I waited in your outward rooms, or was repulsed from your door; during which time I have been pushing on my work through difficulties, of which it is useless to complain, and have brought it at last to the verge of publication, without one act of assistance, one word of encouragement, or one smile of favor. Such treatment I did not expect, for I never had a patron before. * * * The notice which you have been pleased to take of my labors, had it been early, had been kind; but it has been delayed till I am indifferent, and cannot enjoy it; till I am solitary, and cannot impart it; till I am known, and do not want it."

There is a letter from Elizabeth Montagu to Benjamin Stillingfleet, who was the original "blue-stocking" in the literary assemblies at Mrs. Montagu's house; one from Oliver Goldsmith to Mr. Griffith, on the subject of being sent to jail for debt; a rhymed epistle from Cowper to Mrs. Newton, commencing,

"A noble theme demands a noble verse;
In such I thank you for your fine oysters";

a letter from Crabbe to Edmund Burke, begging for a loan of money wherewith to keep himself out of prison; three letters from Lord Nelson, addressed to his wife as "My dearest Fanny," and one to Lady Hamilton as "My dearest beloved Emma"; and one from Sydney Smith, which is short enough to give entire. It was written to the author of the "Ingoldsby Legends":

"Many thanks, my dear sir, for your kind present of game. If there is a pure and elevated pleasure in this world it is the roast pheasant and bread sauce. Barn door fowls for dissenters, but for the real churchman, the thirty-nine times articulated clerk—the pheasant, the pheasant!"

Lamb, Keats, Hood, Thackeray, Dickens, and a multitude of others who were in every sense notable men of letters, are represented in this volume, which to the ordinary reader gives as much from each as he will be likely to find time to study and understand.

NORMAN C. PERKINS.

A "POPULAR" NOVEL.*

"Boiled down" to a tenth part of its present quantity, and with a few other changes, Mr. Roe's "Day of Fate" might have made a very good magazine story. By this it is not meant to disparage magazine stories, which, as is known at least to those who write and those who print them, are not among the easiest of achievements in the way of fiction. The comparison is not intended, either, to disparage Mr. Roe's novel, but rather to describe it. For, even with Mr. Roe's resources of diction, it would seem to be fairly a matter of doubt whether there is enough good material in the story for a four hundred and fifty page volume. As its title implies, it is (almost) a story of a single day; at least, the evening of the first day—the day of the most important happenings of the story—finds us well-nigh half-through the book. These events may be easily stated—or, rather, hinted at: for to pretend to state them in a few dozen lines might seem to imply a slight to Mr. Roe's four hundred and fifty pages.

A fagged-out newspaper-man (do newspaper-men appreciate the rapidity with which they are superseding young clergymen and college students as characters in fiction?) hearing it gently hinted by one of his printers that his mental faculties are fast becoming "pi," and cherishing, it is to be inferred, some regard for the mental faculties of his readers, breaks away from the office on a Saturday, and, taking a train for he cares not where, stops at a village whose name he does not know, and very sensibly indulges in a fifteen hours' sleep at the village inn. After this fortifying process, he treats his jaded faculties to another diversion by going to church. It chances to be a Quaker meeting-house; and in one of the pews sits a young Quakeress, under the inspiration of whose "perfect profile" the night-editor presently feels as if he "could become a poet, a painter, and even a lover." Coming out, her father invites him home to dinner—he hearing "angled" with his "utmost skill" for an invitation. The family is an uncommonly charming one; but the night-editor is charmed chiefly by the owner of the "perfect profile"—a lovely young creature, whose smile

* A DAY OF FATE. By Rev. E. P. Roe, author of "A Face Illumined," "Near to Nature's Heart," "Barriers Burned Away," etc., etc. New York: Dodd, Mead & Company.

he finds to be not so much "the lighting up of the entire visage" as it is "an affair of facial muscles." Having "an hour on his hands, and thoughts that called no one master," the rapid night-editor falls in love with the young Quakeress, and feels that his "hour of destiny had come"; and it is difficult to say what might not have happened if the dinner-bell had not just then sounded. At the table he meets another young woman, "very colorless and unattractive" in comparison with the "radiant creature" who has so impressed him with her perfect profile and her smile of the facial muscles. But after a few attempts at conversation he is shocked to find that his "perfect flower of womanhood had revealed nothing definitely save a good appetite"; which so depresses the worn-out journalist that he retires to his room and goes to sleep again. Awakening after an hour or two, he goes into the parlor and finds the colorless young woman reading a newspaper. His "heart gave a bound"; it is the journal of which he is night-editor; and, inspired by this sign of appreciation, he enters into conversation with her, in which he draws out her pretty free comments on the journal in question before "appalling" her with the revelation of his connection with it. During the family conversations of the afternoon and evening—which are very full indeed, occupying a good many generous chapters, and in which the momentous fact that the hero is an "editor" seems to form a leading topic—it is revealed that the colorless young woman is a music-teacher from the city, and that her mind and character are by no means as colorless as her face. To fall in love with two young women successively in the same house on the same afternoon, is a task to which not every well man would wish to confess himself equal; and it must be taken as a mark of the high appreciation in which Mr. Roe holds the versatility and resources of newspaper-men, that this jaded night-editor is able to accomplish the feat with apparent ease. Not long after supper, while listening to some music in the parlor, he finds that he has met in the fair musician "the one woman of the world, the mistress of his fate." The matter is helped along by a sudden thunder-shower, which presently becomes terrific; and when the house is struck by lightning, the night-editor who has just fallen in love and a farm-boy who had just fallen asleep, are the only ones who escape a

shock. They climb to the roof with buckets of water, and having quenched the flames they seek to revive the unconscious inmates—a task of no little difficulty; but it is presently accomplished, and what might else have proved a dreadful tragedy is averted by the heroic efforts of the newspaper-man. The episode has given him an opportunity of rubbing the music-teacher's hand while restoring her to consciousness; and the next morning, meeting her on the piazza, he asks for the hand which he has rubbed, and then learns that it "belongs to another." This information appears to surprise him; and its effects, with those of the wetting which he received while on the roof, send him to bed with a fever, during which he becomes delirious and discloses his love-affairs to various members of the household. After an amount of floundering and vacillations which the author finds to suffice for two hundred pages or more, the night-editor tears himself away from the Quaker family and returns to his work. The music-teacher is so disquieted by her experience that she finds a pretext for breaking her engagement with the "rich New York banker," and retires to the obscurity of a Western city, resolved never to marry, and refusing to have any correspondence with the night-editor, and even stopping her paper—a calamity which he "felt keenly." But he does not yet despair. Examining the subscription list, he finds it contains the name of the person whom his loved one is visiting; and—having now been "promoted" on the paper—he conceives the ingenious device of addressing her "through the editorial page." He "wrote chiefly for one reader," never touching a question till he had "first looked at it from her standpoint." He "labored for weeks over an editorial entitled 'Truth versus Conscience,' and sent it like an arrow into the West." After this interesting revelation of the hero's notions of conducting a daily journal, it may be imagined that all further difficulties in his path are easily got over. He and his solitary reader presently make a simultaneous movement toward the Quaker farmhouse, and there is no longer the need of keeping up a daily paper to afford them the means of communication. The concluding arrangements are made with that swiftness which characterized the love-making in its earlier stages—and "these were wed, and merrily rang the bells"; while the rejected banker

seeks and finds consolation in marrying the owner of the "perfect profile," who has improved so much that her smile is no longer "an affair of facial muscles," but under the inspiring influence of love has become an habitual "lighting up of the entire visage."

This is very nearly the substance of the four hundred and fifty pages; and from a comparison of it in its raw and its elaborated form it may possibly appear that that "flexibility" which has been considered by a distinguished statesman to be the chief need of our financial system is in Mr. Roe's view a not less important element in fiction.

To give a fair idea of the author's style, it would perhaps be unjust not to make a quotation. Here is one—representing a scene in which the principal actors are the music-teacher and a cow:

"Oh, ye gods! how beautiful she is!" I murmured. * * "Now she's a shinking woman. Heaven grant that it may be my lot to protect her from the real perils of life."

"The cow suddenly switched her tail at a teasing gad-fly, and the girl precipitately sought my side.

"Was there anything ever so ridiculous?" cried Adah; for to the country girl Miss Warren's fear was affectation.

"At Adah's words, Miss Warren's face suddenly became white and resolute.

"You at least shall not despise me," she said to me, in a low tone; and shutting her eyes she made a blind rush toward the cow. I had barely time to catch her, or she would have thrown herself on the horns of the startled animal, that, with tail in air, careered away among the trees. The maiden was so weak and faint that I had to support her; but I could not forbear saying, in a tone that she alone heard,

"Do we ever despise that which we love supremely?"

"Hush!" she answered sternly."

In novels, as in other things, "opinions differ." If a popular verdict is to be received, Mr. Roe must be said to rank with the greatest of American novelists. The non-concurrence of such an insignificant minority as a few critics must be a matter of slight concern to an author whose works have sold to the extent of nearly a quarter of a million copies in their first decade. We forget the number of copies of Hawthorne sold in a like period, but it was something less than this. But it is doubtful if Hawthorne could have written "A Day of Fate."

THE INDIAN "SONG OF SONGS."*

In this poem Mr. Arnold makes, as he says, his "second effort to popularize Indian classics." His first attempt, in which he so finely rendered into English verse the story of "The Great Renunciation," was at once a surprise and a delight to all lovers of true poetry; and in his preface to the present volume he expresses "the pleasure and the pride" afforded him by "the high favor of the public of the United States." This favor and appreciation cannot but be enhanced by the present work. Only a poet can translate a poet; and to his Sanskrit scholarship and his extensive studies in Indian literature, Mr. Arnold fortunately adds a delicate poetic sensibility and a facility of versification which render his interpretations of these rare Indian classics a most interesting and valuable acquisition.

This "Gita Govinda," or "Song of Govind," is, we are informed, "a Sanskrit idyl, or little pastoral drama, in which—under the human form of Krishna, an incarnation of the god Vishnoo—the human soul is displayed in its relations alternately with earthly and celestial beauty." These relations are portrayed "under the parable of a human passion," which the translator finds sometimes to be "too glowingly depicted by the Indian poet for exact transcription." In the beautiful allegory of the poem, Krishna's early and wayward loves typify the illusions and intoxications of the senses, in which the soul forgets for a time its celestial origin; and from such illusions he is at last awakened by Radha, "the spirit of intellectual and moral beauty," who enkindles in his heart "a desire for her own surpassing loveliness of form and character." With all its mystical significance, the love element is the predominant one in the poem, and is chiefly the cause, with its luxuriant imagery and melodious versification, of its being to this day the "Song of Songs" in India.

Jayadeva, the author of the "Gita Govinda," was a poet of the twelfth century. In its original form, Mr. Arnold thinks the poem must have been "a species of Oriental opera;" a theory which explains the frequent directions for special musical accompaniments and the great variety of measure in the poem. It was

* POEMS. By Edwin Arnold, author of "The Light of Asia." With a preface written for this edition by the author. Boston: Roberts Brothers.

even thought by Sir William Jones that he might be able to procure the original music of the opera; but his extensive researches to this end were without avail. The original variety of measure has, Mr. Arnold thinks, been fairly preserved by him in his English version—though it “cannot, alas! fail to destroy something of the Asiatic grace of Radha,” who in her own dress “is radiant, fascinating, and angelic.”

How finely Mr. Arnold has succeeded in endowing his English verses with the rich and exquisite melody and the fervor of sentiment which, as he tells us, so strongly mark the original poem, can be shown in no way so well as by a few quotations. The first is from the song of a maiden to her mistress—“beautiful Radha, jasmine-bosomed Radha”—waiting sadly in the wood for the coming of her laggard lover, “Krishna, the all-forgetful.”

I know where Krishna tarries in these early days of Spring,
When every wind from warm Malay brings fragrance on its wing;
Brings fragrance stolen far away from thickets of the clove,
In jungles where the bees hum and the Koil flutes her love;
He dances with the dancers, of a merry morrice one,
All in the budding Spring-time, for 'tis sad to be alone.

I know how Krishna passes these hours of blue and gold,
When parted lovers sigh to meet and greet and closely hold
Hand fast in hand; and every branch upon the Vakul-tree
Droops downward with a hundred blooms, in every bloom a bee;
He is dancing with the dancers to a laughter-moving tone,
In the soft awakening Spring-time, when 'tis hard to live alone.

Where Kroona-flowers, that open at a lover's lightest tread,
Break, and, for shame at what they hear, from white blush
modest red,
And all the spears on all the boughs of all the Ketuk-glades
Seem ready darts to pierce the hearts of wandering youths
and maids;

'Tis there thy Krishna dances till the merry drum is done,
All in the sunny Spring-time, when who can live alone?

As Krishna still lingered among the dancers
“in the deep green wood,” overtaken “with
passion for those bold and wanton ones,”
Radha withdrew herself still further from the
place, and “sate deep-sorrowful and sang this
strain”:

Ah, my Beloved! taken with those glances,
Ah, my Beloved! dancing those rash dances,
Ah, Minstrel! playing wrongful strains so well;
Ah, Krishna! Krishna, with the honeyed lip!
Ah, Wanderer into foolish fellowship!
My Dancer, my Delight!—I love thee still.

Must love thee—cannot choose but love thee ever,
My best Beloved—set on this endeavor,
To win thy tender heart and earnest eye
From lips but sadly sweet, from restless bosoms,
To mine, O Krishna with the mouth of blossoms—
To mine, thou soul of Krishna! yet I sigh.

My Prince! my Lotus-faced! my woe! my love!
Whose broad brow, with the tilka-spot above,
Shames the bright moon at full with fleck of cloud;
Thou to mistake so little for so much!
Thou, Krishna, to be palm to palm with such!
O Soul made for my joys, pure, perfect, proud!

Ah, my Beloved! in thy darkness dear!
Ah, Dancer! with the jewels in thine ear
Surging to music of a loveless love;
O my Beloved! in thy fall so high
That angels, sages, spirits of the sky
Linger about thee, watching in the grove!

I will be patient still, and draw thee ever,
My one Beloved, sitting by the river
Under the thick Kadambas with that throng;
Will there not come an end to earthly madness?
Shall I not, past the sorrow, have the gladness?
Must not the love-light shine for him ere long?

Then the beautiful Radha sings to her
maiden:

Go to him—win him hither—whisper low
How he may find me if he searches well;
Say, if he will, joys past his hope to know
Await him here; go now to him and tell
Where Radha is, and that henceforth she charms
His spirit to her arms.

Say that I, Radha, in my bower languish
All widowed, till he find the way to me;
Say that mine eyes are dim, my breast all anguish,
Until with gentle murmured shame I see
His steps come near, his anxious pleading face
Bend for my pardoning grace.

While I—what, did he deem light loves so tender,
To tarry for them when the vow was made
To yield him up my bosom's maiden splendor,
And fold him in my fragrance, and unbraid
My shining hair for him, and clasp him close
To the gold heart of his Rose,

And sing him strains which only spirits know,
And make him captive with the silk-soft chain
Of twinned-wings brooding round him, and bestow
Kisses of Paradise, as pure as rain;
My gems, my moonlight pearls, my girdle-gold,
Cymbaling music bold?

While gained forever, I shall dare to grow
Life to life with him, in the realms divine;
And—Love's large cup at happy overflow,
Yet ever to be filled—his eyes and mine
Shall meet in that glad look, when Time's great gate
Closes and shuts out Fate.

Soon Radha, favored and protected by the
great god Kama (the Indian god of love),
glides unseen into the midst of the dancers—

And all among those damsels free and bold
Touched Krishna with a soft mouth, kind and cold;
And like the others, leaning on his breast,
Unlike the others, left there Love's unrest;
And like the others, joining in his song,
Unlike the others, made him silent long.

Krishna, tired of his idle dallies with the
nymphs of the wood, turns his thoughts toward
his better love, and Radha dreams she hears
him sing:

My feet with the dances are weary,
The music has dropped from the song.
There is no more delight in the lute-strings;
Sweet Shadows! what thing has gone wrong?
The wings of the wind have left fanning
The palms of the glade;
They are dead, and the blossoms seem dying
In the place where we played.

We will play no more, beautiful Shadows!
A fancy came, solemn and sad,
More sweet, with unspeakable longings,
Than the best of the pleasures we had.

I am not now the Krishna who kissed you;
That exquisite dream—
The Vision I saw in my dancing—
Has spoiled what you seem.

Ah, delicate phantoms that cheated
With eyes that looked lasting and true!
I awake—I have seen her, my angel;
Farewell to the wood and to you!
Oh, whisper of wonderful pity!
Oh, fair face that shone!
Though thou be a vision, Divinest,
This vision is done.

It is not easy to stop after commencing to quote from these melodious and passionate songs. We can give but one more extract—that in which Krishna, smitten at length with the charms of the lovely Radha, sings to her of his love, while “mixing sighs with words”:

O angel of my hope! O my heart's home!
My fear is lost in love, my love in fear;
This bids me trust my burning wish, and come,
That checks me with its memories, drawing near;
Lift up thy look, and let the thing it saith,
End fear with grace, or darken love to death.

Yet hear me on—because I cannot stay
The passion of my soul, because my gladness
Will pour forth from my heart—since that far day
When through the mist of all my sin and sadness
Thou didst vouchsafe—surpassing one!—to break,
All else I slighted for thy noblest sake.

Thou, thou hast been my blood, my breath, my being;
The pearl to plunge for in the sea of life;
The sight to strain for, past the bounds of seeing;
The victory to win through longest strife;
My Queen, my crowned Mistress, my sphered bride!
Take this for truth, that what I say beside

Of bold love—grown full-orbed at sight of thee—
May be forgiven with a quick remission;
For, thou divine fulfillment of all hope—
Thou all undreamed completion of the vision—
I gaze upon thy beauty, and my fear
Passes as clouds do when the moon shines clear.

So if thou'rt angry still, this shall avail:
Look straight at me, and let thy bright glance wound me.
Fetter me! gyve me! lock me in the goal
Of thy delicious arms; make fast around me
The silk-soft manacles of wrists and hands,—
Then kill me; I shall never break those bands!

There is little that need be said in praise of this wonderful Oriental love-song, after such passages as these. Whether one reads it for its poetry alone, or, as some are said to read the love-songs of Solomon, to discover figurative meanings underneath the poetry, there is an abundant reward for the perusal. Its passion is genuine and deep—like that of the love-songs of Burns; and its music is in many places exquisite and haunting. Mr. Arnold's warm admiration of Radha will be little wondered at by those to whom his embodiment of this lovely being in the colder form and more sombre colorings of English verse shall suggest the free and luxurious

charm which she must have owned in her native garb.

Of the other poems in Mr. Arnold's volume there is not now space to speak. It should be said, however, that several of the original pieces—particularly “He and She,” “The Three Roses,” and “In Memoriam”—are strong in fibre and rounded in form, and have a force and freedom which explain the felicity with which Mr. Arnold translates from other tongues. A few renderings from the Greek poets, mainly short and fragmentary in character, complete the collection.

BRIEFS ON NEW BOOKS.

ONE of the best novels of the season—in a stronger and different sense than when the phrase is applied to the butterfly creations that exist for a season only—is to be found in “The Wellfields” (issued in Holt & Co.'s “Leisure-hour series”), by Jessie Fothergill, whose earlier novel of “The First Violin” was so good as to cause any subsequent work from her pen to be looked for with more than common interest. “The Wellfields” is a striking instance of what may be done by a skilful and conscientious worker upon already well-beaten ground. The author attempts little that is novel in theme or motive. Young Wellfield is a clever type of those accomplished but shallow sentimentalists who, devoid of sterling qualities but fascinating and brilliant in exterior, are idealized and loved by women nobler than themselves, whose peace they ruin not so much by design as by their inherent selfishness and weakness. It is not surprising that such a man should become the hero of two girls so unlike each other as Sara Ford and Nita Bolton: the one with her quick artistic perception of all that is beautiful and charming to the sense, the other with her more intense but shallower nature, and her impressibility of temperament heightened by the seclusion of her English country home;—and when the test comes to Jerome's manhood, and he has to choose between Sara and his pledges to her, and Nita and the repossession of his family estate, his own honor does not suffice to save him from yielding to an unworthy temptation. His cruel and selfish nature clearly reveals itself in the cowardly letter in which he breaks his engagement with the noble girl who has so loved and trusted him in Germany, as it had already done in his brutal language to his father when, even upon the latter's death-bed, he reproaches him for having sold the Abbey which the son had expected so soon to inherit. In contrast with this pitiful specimen of a man, we have the fine character of Falkenberg, whose utterly unselfish devotion to Sara saves her from ruin through the treachery of Wellfield. Avise, the sister of Jerome, for whose hollowness and insincerity she has a fine sisterly scorn, and the bluff young Englishman John Leyburn, whom she afterward marries, are comfortable reliefs to the rather over-

strung temperaments of the leading characters; while Mr. Bolton, the hard-headed man of business who finds his diversion in translating Dante and in reading endless volumes of exploration and discovery, is a curious and effective character-study. Father Somerville, the subtle and intellectual priest, and his influence upon the progress of the story in moulding the plastic mind of young Wellfield to his own superior will, are vividly and powerfully portrayed—though sometimes it would seem with a superfluous anti-Jesuitical proclivity. There are some pleasant pictures of society life in Germany; and the delineation of Sara Ford's art-career, in which her unworthy love for Wellfield fetters and paralyzes her artistic genius, which is only revived by the growth of a deeper and a better love, is a profound and interesting psychological study. A lesson for many others than Sara Ford is contained in Falkenberg's earnest words, with which he returns a picture she has handed him for criticism: "Do you mean to give up your art? Then look to what you are doing. Such things as those you have showed me—such thin, weak, boneless things—are a mere prostitution of one of the noblest and most glorious of arts. For heaven's sake, if you do not intend to do better than that, give it up altogether. And if you intend to persevere, let me tell you that the 'happiness' or the 'good fortune,' or whatsoever it may be, which degrades your powers instead of expanding them, is *bad*. Sorrow rightly borne, and noble joy rightly worn, should elevate, not degrade. What has one of your own countrymen said, one of the most consummate art-critics that ever lived? He has said just the same thing—'accurately, in proportion to the rightness of the cause and the purity of the emotion, is the possibility of the fine art!' That is one of the hardest things ever written, and one of the truest. * * Go to Nature, and paint the humblest plant you can find, the most rugged visage you meet in the street: but paint it—you know how as well as I do. Do not smear into it your own vague fancies. Study it, to find what God has hidden behind its exterior covering. Think of it and its meaning; not of yourself, and what you would like it to be. 'Reverence, reverence, and forever reverence,' as that great countryman of yours has said; and I promise you that if it be but a tuft of dandelions, or the head of the most weather-beaten *Mütterchen* on the market-place, it shall be more worth hanging up and looking at than a thousand of those things."

In viewing or reviewing the large crop of books relating the experiences of Northern men in the South since the close of the war, one is tempted to exclaim: "What! will the line stretch out to the crack o' doom?" The latest production in this field is "A year of Wreck; a True Story, by a Victim," (Harper & Brothers). It purports to be the narrative of a Northern man who in 1866 went South with his family for the purpose of making a fortune in cotton-raising. Somehow things did not turn out exactly as he had expected; and when he applied the cold logic of figures to the results of his first year's operations, he

found the \$108,000 of his anticipations reduced to \$6,564 of realization. This rate of decrease might also very fairly represent the depreciation of his hopes in other respects. The army worm and innumerable other perils that beset his planting operations, and the agues and fevers that wasted his physical frame, but faintly typified the social and political adversities which pursued him. He found himself and family looked upon with suspicion and aversion; the natives only condescended to deal with him for the purpose of fleecing him; when appointed judge of the county court through the agencies of the Freedman's Bureau and the Commanding General of the District, he found he could only hold court with the aid of a derringer; every bar-room and cross-roads shanty was hung with vilely executed prints of Confederate heroes, and none of Union men; while even the steamboats shared in the disloyal tendencies—the "Robert E. Lee" being the favorite boat on the river, while the "Philip Sheridan" was treated with such disfavor that she had to return to Northern waters. It may reasonably be supposed that such an experience as that gained by this Victim would disgust him with the South. His story is told with force and dramatic interest; but it is to be feared that whatever charm of novelty or freshness it may possess will be appreciable mainly to those who have not enjoyed the opportunity of reading Republican newspapers. There are in it doubtless many truthful pictures of what was the altogether natural if not altogether lovely condition of Southern society the first year after the war; but its publication in the midst of a Presidential campaign tends to discredit it as history—if, indeed, there be any need of discrediting history which is anonymous.

NOTWITHSTANDING the encouragement that our standard periodicals offer for the production of condensed novels, the writers of good short stories are still comparatively few. Among these writers, Mr. Scudder has already justified his claim to the foremost rank; and the reputation which has been established by his former works must be enhanced by his latest volume of "Stories and Romances," just published by Houghton, Mifflin & Co. These are for the most part twice-told tales that have already won popularity in the pages of the "Atlantic" and other magazines. They are mainly in the nature of character-studies, all of them exceedingly well drawn, and so varied in design and execution that, but for Mr. Scudder's inimitable style and dry humor which pervades them all, it would be difficult to believe them the work of a single hand. The most striking stories are "Left over from the Last Century" and "The House of Entertainment;" and in psychological insight, pathos, and tender sentiment, they will bear comparison with some of Hawthorne's tales. In most of the pieces are quaint fancies and subtle delineations of character; and all are interesting and well worth reading.

AN unpretentious little story, with the title of "Mother Molly," from the pen of Frances Mary Peard, appears with the imprint of the Putnams. It

is an English story of the eighteenth century, the scene being laid on the west country coast, at a time when the French fleet was threatening its seaport towns; and many of its descriptions have the freshness of the salt-sea breezes and of the verdure of the rough Yorkshire moors. The illusion of a by-gone civilization is admirably preserved by the quaint expressions and obsolete sentiments which lend an old-time glamour to the style. There is almost an entire absence of plot, the interest being sustained by a series of diverting incidents, adventures, and youthful exploits. The heroine, whose sobriquet gives its title to the book, is a sweet, pure spirit, upon whose young shoulders rests the responsibility of a large and adventurous family of brothers and sisters. The love-affairs and heroic self-reliance of this young girl form the basis of the story, which is embellished by delicate touches of sentiment and refined feeling. The book seems especially adapted to interest young girls. It is illustrated in an attractive and appropriate manner, depicting the picturesque costumes that were in vogue in

"Tea-cup times of hood and hoop
Or while the patch was worn."

If all the essays and sketches in Mr. John James Piatt's "Pencilled Fly-Leaves" (Robert Clarke & Company) were equal in quality to the best of them, there would be real value in the collection. The most noticeable thing about them, in fact, is their unevenness. Several of the pieces—as "Going to Bed in a Cold Room," "The Business Man's Farm," and the "Invitation to a House-Warming,"—are fresh in thought and pleasing in treatment; while others—as the "Chapter of Paragraphs," "Unexpected News of Death," and "A First Look at Strawberries"—have a commonplace and hackneyed tone which raises a wonder whether they may not have been "left over" from the columns of some daily journal and here utilized to fill out the volume. There is enough in the book to indicate a capacity in Mr. Piatt for good work in prose, such as he has already disclosed in poetry. There is also in it enough to suggest a fear that he is not sufficiently impressed with the great value, in a literary career, of a well-administered waste-basket.

THE author of "Cooking and Castle-Building," published by Osgood & Co., forecasts her motive and method in the colloquial statement: "I'm not going to add another to the list of abominations miscalled cook-books, in which it is impossible to find a recipe whereby an unskilled or inexperienced housewife can make a loaf of bread equal to that made by our best bakers. In this one, which I pick up at random, I find only eleven recipes in any way touching bread, while I find in it sixty for cake and fifty-eight for pies and puddings. From glancing over our popular cook-books, one would be apt to conclude the leading prayer of their writers was, 'Give us this day our daily *pastry*.' In *my* cook-book I will deal with the essential articles of food." The adage about the "proof of the pudding" would seem to apply with special force to a cook-book; and if there is

anything of value in this addition to the lot, housewives will soon find it out. It seems at least to be worth their investigation.

THE appearance of two new novels by Auerbach is an event not to be overlooked by readers of fiction. The first of these—"The Foresters"—deals mainly with the comparatively fresh theme of foresters' life in Germany; and its fine descriptions of wild and picturesque mountain scenery are pleasantly relieved by pictures of peasant home-life and delineations of simple German character. "Brigitta" is a work in a different vein—though it too deals largely with peasant life and character. There is more power, more passion, in it; and the burning sense of wrong felt by Brigitta at the ruin of her father, her desire for revenge and its terrible consummation, with the remorse and agony which follow, are elements which combine to give the story a deep tragic interest. A translation of "The Foresters" is issued by D. Appleton & Co. in their "Handy-volume" series, and of "Brigitta" by Henry Holt & Co. in their "Leisure-hour" series.

UNDER the title of "Gleanings from a Literary Life" (Charles Scribner's Sons), Professor Francis Bowen, now and for more than thirty years past an instructor in Harvard College, has collected some eighteen of his essays and reviews on the general subjects of Education, Political Economy, and Philosophy. Professor Bowen was for eleven years (1843 to 1854) editor of the "North American Review," and many of the papers in the present volume first appeared in that substantial quarterly. He is a strenuous and able opposer of the doctrine of evolution, and combats it with fearlessness and logical fairness. The papers on education are full of ripe practical wisdom; and the essays as a whole are well worthy of collection and preservation in this generous volume.

AS THOUGH the author were unwilling to risk the possibility of detection by masquerading in the "No-name" series, Roberts Brothers have issued a little story called "My Marriage" without even the clue to authorship afforded by that somewhat ostentatious system of concealment. The device of the cover is a charming one; and the story itself will doubtless be pronounced so by a majority of those who are piqued or tempted into reading it. With such elaborate precautions for secrecy, it would be unfair to reveal the plot or nature of the story. It may be hinted, however, to those who chance to recollect "Mrs. Jerningham's Journal," that it is not unlike an unhymed version of those bright and piquant versicles.

AMONG nautical novels, "The Wreck of the Grosvenor" has held a conspicuously high place; and in realistic power and vividness of description, the same author's more recent story of "A Sailor's Sweetheart" is in no way inferior to that masterly work. The accounts of storms, fogs, shipwrecks, and all the more exciting incidents of life at sea, are given with a

descriptive force and a technical accuracy of details which are quite wonderful in their way. The author possesses too, a fine story-telling power; and by his originality and skill in blending plot and incident, he produces descriptive romances of a fascinating interest. "A Sailor's Sweetheart" is issued in the "Franklin Square Library" of Harper & Brothers.

THE exquisitely dainty form in which Houghton, Mifflin & Co. present Mr. Aldrich's collection of "XXXVI. Lyrics and XII. Sonnets," is a fitting expression of the dainty and delicate beauty of the poetry which it encloses. It seems almost like a book in miniature, with its small page, its perfect print, and its cover of white vellum. The pieces are selected largely from "Flower and Thorn," with some still more recent ones; while old-time lovers of Mr. Aldrich will gladly recognize the "Good-night" and "Before the Rain," which, though read twenty years ago, they have never been able to forget.

MR. ROSSITER JOHNSON'S collection of "Single Famous and Fugitive Poems," of which a new and improved edition has just been published by Henry Holt & Co., is one of the best and most satisfactory anthologies in the language. It is rigidly limited to the purpose of its compiler—the collection of single pieces by writers who are otherwise unknown; and it bears evidence throughout of thoroughness of search with conscientious care in procuring correct versions. Notes giving information concerning both authors and pieces are an important feature of the present edition.

ONE of the most notable of recent books of political biography is Davidson's "Eminent English Liberals," published by J. R. Osgood & Co. The subjects comprise twenty-four of the most conspicuous leaders of the popular party, in parliament and out. Many of the sketches were written during the recent political and military excitements in England; and the personal acquaintance which the writer has with some of these radical leaders gives great clearness and force to his accounts.

PUTNAM'S "Handy Book of Quotations" is a new and enlarged edition of "Where Is It?" originally published some years ago, and now out of print. It differs from other collections of quotations in being composed of poetry only, and in giving only short quotations, not favorite extracts from familiar authors. The book is convenient in form, and has a full and well-arranged index.

IN his work on "Greek Mythology Systematized," Mr. S. A. Scull has attempted to combine the uses of a popular hand-book with a philosophical treatment of the subject of mythology. His classifications and arrangements are clear and simple, and his discussions, while sufficiently full, do not become burdensome. Porter & Coates are the publishers of the book.

LITERARY NOTES AND NEWS.

AN *édition de luxe* of the works of Charles Dickens is in preparation by Chapman & Hall, London.

VOLUME II. of Justin McCarthy's "History of Our Own Times" has just been issued by Harper & Brothers.

THE first two editions of "Pretty Peggy," Dodd, Mead & Co.'s water-colored juvenile, amount to 16,000 copies.

THE collection of Mr. Ruskin's scattered letters, soon to be published, will bear the characteristic title, "Arrows of the Chase."

SERIAL stories by Mr. Howells, George Parsons Lathrop, and W. H. Bishop, are announced for the next volume of the "Atlantic."

"LIPPINCOTT'S MAGAZINE" has reduced its price to the ante-war rate of \$3 per year. "Lippincott's" is one of the most beautiful of American monthlies.

AN important new series of papers by Herbert Spencer, on "The Development of Political Institutions," has been begun in the "Popular Science Monthly."

THE latest subject in Mr. Morley's "English Men of Letters" is John Locke, who is written about by Thomas Fowler, Professor of Logic in the University of Oxford.

THE first volume of Osgood's "Memorial History of Boston," one of the most important publications of the season, has just appeared. It will be spoken of at length in THE DIAL for December.

HOUGHTON, MIFFLIN & Co. are about to publish Bayard Taylor's "Dramatic Poems," including "The Prophet," "The Masque of the Gods," and "Prince Deukalion," in a single volume.

A NEW ten-volume edition of Wordsworth, edited by Prof. Knight, with some special and original features, is to be published, under arrangement with the Wordsworth family, by an Edinburgh firm.

THE important work of Dr. Pepper on "The Climate of America and its Influence on Health and Disease," which will include an account of the mineral springs of this country, will soon be issued by J. B. Lippincott & Co.

W. J. WIDDLETON, of New York, publishes eight different editions of Edgar Allan Poe's works—from fifty cents, in paper covers, to \$15 in four volumes half-calf. The latest is the "Household" edition, prefaced by a new life of Poe by R. H. Stoddard.

A POPULAR edition of the works of Francis Parkman, in eight volumes, beginning with the "Oregon Trail" of 1847, and ending for the present with "Frontenac and New France under Louis XIV.," has just been issued by Little, Brown & Co.

AN ILLUSTRATED work upon "The Open Fireplace of all Ages," by a Boston architect, and Mr. Upton's "Woman in Music," with heliotype portraits and illustrations, are among the most interesting announcements of J. R. Osgood & Co. for November issue.

THE novel of "Her Bright Future," published a few weeks since by H. A. Sumner & Co., has reached its third thousand. This firm announce for early issue "Little Zee," a fairy story by Julia Daniels Moseley, and "Grey Heads on Green Shoulders," also a juvenile, by Jane Eggleston Zimmerman.

THE new poem of "Mary Magdalen," by Mrs. Richard Greenough, now in press by James R. Osgood & Co., is said to be one of the most weird and pathetic of modern fancies. A part of it was translated into Italian by Luigi Lunardi, and read before the illustrious Roman society of "Arcadia," at the Palazzo Attems, on Good Friday of 1880.

"SCRIBNER'S MONTHLY" appears for November in its new cover of antique design, whose elaborate simplicity and agreeable color will doubtless prove very effective when once we shall have become used to the change. The illustrations in this number are unusually fine, even for "Scribner's;" and Mr. Stedman's careful and sympathetic study of Walt Whitman is especially worthy of note.

THE "Californian," the new San Francisco magazine, is proving itself a creditable successor of the old "Overland." The November number has contributions from Joaquin Miller, Josephine Clifford, and other popular writers. From an interesting paper on the Chinese army, by Henry D. Woolfe, it appears that the infantry in Northwest China are armed with Remington and Martini-Peabody rifles, the cavalry with Remington revolvers and Sharp's carbines, and the artillery with the best Krupp and Gatling guns.

PERSONAL MENTION.

MR. BENJAMIN H. TICKNOR, son of the founder of the old familiar firms of Ticknor & Co. and Ticknor & Fields, is a member of the firm of J. R. Osgood & Co.

DR. J. S. JEWELL, of Chicago, editor of the "Journal of Nervous and Mental Disease," has in preparation for the Scribners several works relating to his special line of study.

THE HON. ANDREW D. WHITE, minister to Germany, is understood to be engaged in writing a "Life of Thomas Jefferson," to form one of a series of biographies of the founders of the republic.

MR. SIDNEY LANIER has been quite ill since mid-summer, and has been barely able to perform the labor of correcting the proofs of his "Boy's King Arthur," which the Scribners have in press. He is, however, recovering.

THE HON. C. B. WAITE, formerly a United States Judge in Utah, now of Hyde Park, Ill., has nearly through the press a "History of the Christian Religion" in the first two centuries; a work which has occupied a number of years in preparation.

MR. EDWIN ARNOLD, the translator of "The Light of Asia" and the Indian "Song of Songs," is the busy editor of a London daily, and cultivates poetry as a diversion. His "Feast of Belshazzar," a poem printed in his latest collection, was awarded the Newdigate prize in 1852.

BOOKS OF THE MONTH.

[The following list includes all New Books, American and English, received during the month of October by MESSRS. JANSSEN, McCLELLAN & Co., Chicago.]

BIOGRAPHY AND HISTORY.

The Life of Charles Hodge, D. D., LL. D. By his son, A. A. Hodge. 8vo., pp. 630. Portrait. Charles Scribner's Sons. \$3.00.

"Delightful glimpses are afforded us of the home life of Dr. Hodge, but there is nothing under this head that surpasses the limit of good taste. * * * The work is a worthy monument erected by filial piety to the memory of one of the foremost men in the American Church."—*The Independent*.

The Early Life of Charles James Fox. By G. O. Trevelyan. 8vo. Harper & Bros. \$2.50.

Edgar Allan Poe. His life, letters and opinions. By John H. Ingram. 2 vols. 12mo. Portraits. London. \$5.00.

"The result of many years' research, set forth with all the energy and skill of a practiced and conscientious biographer. * * * We feel that we are brought into contact with a real man, and not with a shadow."—*Spectator, London*.

Eminent English Liberals. In and Out of Parliament. By J. Morrison Davidson. 12mo. pp. 300. J. R. Osgood & Co. \$1.25.

"Delightful sketches, both in the facts they contain and in the methods of their presentation."—*Inter Ocean*.

Henry Boynton Smith. His Life and Work. Edited by his wife. 8vo. pp. 492. Portrait. A. C. Armstrong & Son. \$2.50.

The Life of Alexander Duff, D. D., LL. D. By Geo. Smith, C. I. E., LL. D. New edition in one vol. 8vo. pp. 553. A. C. Armstrong & Son. \$3.00.

William Wilberforce. By John Stoughton, D. D. 12mo. pp. 213. A. C. Armstrong & Son. 75 cents.

A History of Our Own Times. From the Accession of Queen Victoria to the General Election of 1880. By Justin McCarthy. 2 vols. 12mo. Harper & Bros. \$3.50.

"A reviewer of these volumes is happily dispensed from any obligation to search for reasons to commend them to possible readers. * * * It would be strange, indeed, if anybody read the first installment without wishing to read the last."—*The Academy, London*.

The History of Greece. Translated from the German of Professor Dr. Ernst Curtius. By A. W. Ward, M.A. 5 vols, 8vo. New Edition. Chas. Scribner's Sons. \$10.00.

Montezuma, and the Conquest of Mexico. By Edward Eggleston and Lillie Eggleston Seelye. "Famous American Indians." 12mo. pp. 383. Dodd, Mead & Co. \$1.25.

"The theme is suited to the authors, and they have written a connected history as excitingly interesting as a first-class work of fiction."—*The Inter Ocean*.

TRAVEL.

New Colorado, and the Santa Fe Trail. By A. A. Hayes, Jr., A. M. 8vo. pp. 200. Illustrated. Harper & Bros. \$2.50.

"These charming sketches."—*The Inter Ocean*.

"It aims at giving, upon the whole, a just idea of what is, now, one of the most noteworthy regions of this big world. The book is a very attractive one, and will have many readers."—*The Standard*.

The Exploration of the World. By Jules Verne. The Great Navigators of the Eighteenth Century. 8vo. pp. 409. Illustrated. Chas. Scribner's Sons. \$3.50.

Wandering Thoughts and Wandering Steps. By a Philadelphia Lady. 12mo. pp. 323. J. B. Lippincott & Co. \$1.25.

The Voyage Alone in the Yawl "Rob Roy." From London to Paris, and by Havre across the channel to the Isle of Wight, South Coast, etc. By John Macgregor, M. A. 16mo. pp. 338. Roberts Bros. \$1.25.

ESSAYS, BELLES-LETTRES, ETC.

The Prose Works of Henry W. Longfellow. 2 vols. 12mo. Cambridge Edition. Houghton, Mifflin & Co. \$4.50.

British Thought and Thinkers. Introductory Studies Critical, Biographical and Philosophical. By Geo. S. Morris, A. M. 12mo. pp. 388. S. C. Griggs & Co. \$1.75.

A Manual of Classical Literature. Comprising Biographical and Critical Notices of the Principal Greek and Roman Authors, with illustrative extracts. By Charles Morris. 12mo. pp. 418. S. C. Griggs & Co. \$1.75.

The Beautiful and the Sublime. An analysis of these emotions and a determination of the Objectivity of Beauty. By John S. Kedney. 12mo. pp. 214. G. P. Putnam's Sons. \$1.25.

Select Works of Edgar Allan Poe. Poetical and Prose, with new memoir. By R. H. Stoddard. 12mo. pp. 676. Household edition. W. J. Widdleton. \$2.00.

"The book in its style of publication, in the good judgment employed in the selections, and in the admirable memoir of his life should make it the standard work for literary use."—*The Inter Ocean*.

Edgar Allan Poe. By E. C. Stedman. 18mo. pp. 104. Unique Parchment covers. Houghton, Mifflin & Co. \$1.00.

"An exquisite study of the genius and character of Poe, and a profound discussion of the principles of literary and ethical conduct."—*Dr. Ripley in the New York Tribune*.

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The Handy Book of Quotations. A Dictionary of Common Poetical Quotations in the English Language. 16mo. pp. 160. Boards. G. P. Putnam's Sons. 75 cents.

The World of Anecdote. Facts, incidents and illustrations of the way of Doing Good, Adventure, Science, etc. 12mo. pp. 324. Paper. J. B. Lippincott & Co. 60 cents.

Introduction to Political Economy. By Arthur L. Perry, LL. D. 12mo. pp. 372. Chas. Scribner's Sons. \$1.50.

Homicide. North and South. Being a comparative view of crime against the person in several parts of the United States. By H. V. Redfield. 16mo. pp. 207. J. B. Lippincott & Co. \$1.25.

ART.

Historical Studies of Church-Building. Venice, Siena, Florence. By Charles E. Norton. 8vo. pp. 331. Harper & Bros. \$3.00.

"It is not a dry, technical book for the professional architect, but a dignified and scholarly historical treatise for the general reader." * * * We recommend the book as a valuable contribution to the literature of the day."—*Chicago Tribune*.

"We may justly call his work a prose poem. * * * A piece of typographical elegance."—*Literary World*.

The History of Ancient Art. Translated from the German of John Winckelmann. By G. Henry Lodge, M. D. 2 vols. 8vo. Illustrated. New Edition. J. R. Osgood & Co. \$9.00.

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Learning to Draw; or, The Story of a Young Designer. From the French of Viollet-Le-Duc. 12mo. pp. 324. Illustrated. G. P. Putnam's Sons. \$2.00.

"Full of suggestive thought to the young artist, and by the simplest methods it teaches the largest truths."—*The Inter Ocean*.

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"This edition of Longfellow's works is peculiarly desirable for libraries and for households, being in large type, and in printing, paper and binding being altogether worthy of the permanent and beautiful character of the literature it embodies."—*Publishers' Advs.*

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Poems. By Edwin Arnold. 16mo. pp. 246. Roberts Bros. \$1.00.

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Everlasting Punishment. Lectures by Edward M. Goulburn, D.D. 12mo. pp. 191. Pott, Young & Co. \$1.25.

The Preacher's Pocket. A Packet of Sermons. By Rev. L. Baring-Gould, M.A. 16mo. pp. 242. Pott, Young & Co. \$1.25.

Fragments of Christian History. To the Foundation of the Holy Roman Empire. By Joseph H. Allen. 16mo. pp. 284. Roberts Bros. \$1.50.

Out of the Deep. Words for the Sorrowful. From the writings of Charles Kingsley. 12mo. pp. 196. Macmillan & Co., London and New York. \$1.50.

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